

scholar, and poet, but also to all the work in the School of Chartres, that archetypical and probably only real "School of Liberal Arts" before the rise of the universities. In the introduction we learn about the main features of the newly born intellectual movement around 1300: theology, dialectic, new ideas on mythology, contact with Arab science. The inspirative framework of thoughts is always Plato's cosmology (*Timaeus*). We follow the development of the Idea of Nature and of allegorical expression. We get an overview of Silvester's life and work, see the sources of his *Cosmographia*, its structure, themes, and importance ("The Cosmographia may be said to summarize a philosophical tradition and to inaugurate a literary tradition"). And we are thoroughly introduced to the *dramatis personae*: *Natura*, *Noys*, and *Silvo*. Mr. Wetherbee is an expert, who became immersed in his work to such an extent that his preface in its careful English and unassuming attitude looks very much like Silvester's own dedication to Thierry of Chartres in style and atmosphere. This comment, I think, is a compliment.

— Leo Heirman

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